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titution and of noisome prison life in Russia and of terrible exile in Siberia—details that will doubtless cause horror and loathing to many sensitive readers, and may impel them to throw the book down and perhaps denounce it. It should never be forgotten that people who cannot stand powerful presentations of life are not proper judges of the literature of power, and that it is chiefly the literature of power that is positively inspiring. And in “Resurrection” we feel that a powerful personality is at work, relentlessly pointing out the crimes and foibles of our modern civilization and so zealously pleading for a new birth of the spirit that it is almost impossible for us to remain cold and passive in the presence of such righteous indignation and true philanthropy. Yes, Count Tolstoy’s latest book is, after all, a faithful representative of the latest Tolstoy—of the man who denounces war and demands cosmopolitan peace, of the man who lays bare the sins and pretenses of flaunting patriotism, of the man who lashes the selfish rich and lifts up the down-trodden poor—in short, of the man who, take him all in all, is the noblest figure in the world to-day, to whom thousands look for inspiration, and whose fame will survive when victorious admirals and generals and successful financiers and imperialist spoilers of feeble peoples and poets who pander to racial lust of dominion shall have gone down to the oblivion that awaits them when the true kingdom of God shall come to the long-suffering tribes of men.

MR. HOVEY’S LAST VOLUME.

TALIESIN, A MASQUE. By Richard Hovey. Boston: Small, Maynard & Co. 1900.

The recent death of Mr. Hovey in the prime of his poetic strength gives an additional and sad importance to this the fourth part of his “Launcelot and Guinevere,” a poem in dramas. There is much reason to believe that length of life would have given us from his pen something more significant and greater. However, as it is not possible adequately to judge his poetical force from this part of a somewhat

unified whole, we shall touch but lightly on the volume now at hand, and in the next issue endeavor to estimate this and the other Arthur poems together. This masque probably has the name masque given to it in order to conform to the rest of the series and to complete the "poem in dramas." It is a masque in that it is not an ode nor an epic nor any other *genre* exactly, perhaps, but it is not a masque after the style of Ben Jonson's great masterpieces of this little kind, nor even as much a masque as "Comus." There is no possibility of its being presented on the stage even with the elaborate theatrical machinery displayed in some of our modern comic opera marvels. The masque form seems to be used more as a setting for the lyrics than as a means for producing stage effect or with any idea of a dramatic presentation. The choice of names out of the Arthurian legend for names of the persons is evidently for the sake of the advantage of all the romantic and poetic associations which these command. With these considerations in mind, no one can object to the accessories of angels, voices, and changing draperies of light.

Taliesin the bard is aroused from his sleep of dumbness and inaction to aid the Knight Percival, who is seeking the direction of Merlin that he may live aright in the sin-festered court of the Round Table. Nimue, the goddess of mother earth, aids him by her gift of lyric poetry to bring Percival to the chapel where King Evelac guards the Graal. These persons, with Apollo, Hermes, the muses, spirits, and the seven angels who behold the face of God continually, are sufficient to show that the poetical and mystic significance of the masque can be rightly treated only in connection with the other parts of the series of "dramas." This little volume by itself is an attempt, now strong and true, now out of tune, to phrase and glorify poetry as the guide of man's soul to the sight of God.